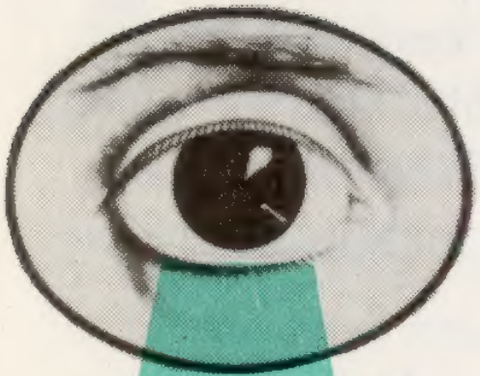

An Invitation To Join

CINEMA 16 Showcase

For The Creative Cinema

10th Anniversary Season 1956 / 1957

Cinema 16 is a non-profit film society offering its members private screenings of unusual motion pictures not shown to the general public: **Legal restrictions, censorship regulations, profit considerations** prevent public showing of a vast store of outstanding social documentaries, controversial adult screen fare, advanced experimental films, classics of the international cinema, and medical-psychiatric studies.

Since admission to Cinema 16's screenings is by membership only, **these restrictions do not apply to our private membership performances.**

Membership privileges . . .

■ **Free admission to all programs—a minimum of 16 performances per year** —consisting of:

7 regular screenings . . . held once a month except for summer months. Screenings are approximately 2 hours long and usually consist of 3 to 5 films. The programs for the first 4 screenings are listed in this circular.

9 special events . . . consisting of films not suitable for regular screenings because of subject matter or treatment; interviews with prominent film artists and critics; premieres of important new films; sneak previews of films not yet released. These special events are listed on reverse side.

■ **Choice of Wednesday, Friday or Sunday Series** (identical programs):

Wednesday night . . . 7:15 or 9:30 PM
at the modern **Fashion Industries Auditorium**
(formerly called Central Needle Trades Auditorium), 225 West 24th Street.

Friday night . . . 8:30 PM
at the auditorium of the **Museum of Modern Art,** 11 West 53rd Street.
(Enjoy the art exhibits in the Museum lounge)

Sunday "brunch" . . . 11:15 AM
at New York's most luxurious art theatre, **the Beekman,** located in the Sutton Place area, 66th Street and 2nd Avenue. (Coffee will be served)

■ **2 free guest tickets** per season for Wednesday members; 1 for Sunday members.

■ **Free subscription to the "Cinema 16 Film Notes"** distributed at each performance, featuring comprehensive program notes, articles by leading film critics, news of American and foreign films.

■ **Discounts** at leading New York art theatres; at film courses offered by Cinema 16 Film Center at New School; on films and photographic books at the Gotham Book Mart; on all merchandise, unless fair-traded, at Peerless Camera Stores; on subscription rates for leading film magazines; on rental rates for Cinema 16 films for members' home or club movie show (complete program planning and film information service).

■ **Membership can begin with any performance and extends for one year thereafter; it is limited to adults only.**

1 Wednesday, **October 17, 1956** . . . Fashion Industries Auditorium
Friday, **October 19, 26, 1956** . . . Museum of Modern Art
Sunday, **October 21, 28, 1956** . . . Beekman Theatre

Love in the City

A Cinema 16 Premiere

Aspects of urban love not usually shown on motion picture screens are the subject of an absorbing feature-length film produced by Cesare Zavattini **(Shoeshine, Bicycle Thief, Umberto D)** and directed by six prominent Italian directors of the neo-realist school. Shown in its complete, uncensored version:

Paradise for Three Hours (Dino Risi) Young people seek love in local dance hall in Rome. Candid cameras.

When Love Fails (Michelangelo Antonioni) Attempted suicides relate and re-enact their stories in filmed interviews.

Love Cheerfully Arranged (Federico Fellini) A matrimonial agency: from a preposterous premise the director of **La Strada** develops a story of unexpected heartbreak.

Paid Love (Carlo Lizzani) Interviews with prostitutes, recorded without sensationalism. Will not be shown elsewhere; omitted at request of Italian government from U.S. version.

The Love of a Mother (Maselli-Zavattini) An unwed mother in conflict with society; a poignant episode.

Italy Turns Around (Alberto Lattuada) The beautiful girls in their summer dresses: hidden cameras record spectacular reactions of unsuspecting males.

Complete English Titles. An IFE Release.

2 Wednesday, **November 21, 1956** . . . Fashion Industries Auditorium
Friday, **November 9, 16, 1956** . . . Museum of Modern Art
Sunday, **November 11, 18, 1956** . . . Beekman Theatre

The Door in the Wall

A Cinema 16 Premiere

A startling experiment in a new film technique continually alters the size, shape and position of the screen image to fit the demands of this fantastic H. G. Wells story for atmosphere, tension and shock. In Technicolor.

Mambo Madness

A hectic and informal dance session, full of gusto, verve and abandon.

A Conversation with Pablo Casals

NBC's memorable TV interview is a moving human document of a man of music and of principle, living in self-imposed exile. The great cellist plays a Bach bouree and a Catalonian folksong and feelingly discusses his philosophy of life.

Time out of War

A Cinema 16 'Special'

The **1955 Academy Award Winner,** beset by exhibition difficulties, at last available for scrutiny. A quiet yet eloquent comment on the inanity of war.

The Elephant Will Never Forget

Edinburgh 1955 Prizewinner

Pervaded with gentle sadness and humor, this is a loving last ride on London's clattering trolleys, complete with cockney music-hall ballads.

3 Wednesday, **December 12, 1956** . . . Fashion Industries Auditorium
Friday, **December 7, 14, 1956** . . . Museum of Modern Art
Sunday, **December 9, 16, 1956** . . . Beekman Theatre

Strange Worlds: 5 prize-winning film explorations

From Movement to Music

A paean to the mysterious grace and beauty of the human body, set to Roman Vlad's hypnotic music. Only U.S. showing of original version.

The Rival World

A Cinema 16 Premiere

Recipient of Top Award at 1956 Edinburgh Film Festival: Superb scientific study—photographed in Africa—projects fierce and terrifying portrayal of pestilential insects and their alien universe. Electronic music.

Hallucinations

Twelve erotic tableaux envisioned in twilight between waking and sleeping. Unusual Swedish experiment. Musique concrète. **Edinburgh 1955 Prizewinner.**

The End of the Night

Venice 1955 Prizewinner

On the edge of the Sahara, a memorable documentary discovers a strange all-Jewish village, hundreds of years into the Middle ages. **U.S. Premiere.**

Maskerage

The World of Primitive Art

Mysterious night journey set to exotic rhythms recaptures the fearful impact of primitive art. **Awards at Cannes, Venice and Edinburgh.**

4 Wednesday, **January 16, 1957** . . . Fashion Industries Auditorium
Friday, **January 11, 18, 1957** . . . Museum of Modern Art
Sunday, **January 13, 20, 1957** . . . Beekman Theatre

Wheat Whistle (Mugi Fuye) 1955

A Cinema 16 'Special'

The awakening to manhood, the anguish and confused sexuality of adolescence are subtly and movingly portrayed in this outstanding Japanese feature film, one of five selected for the recent **Festival of Modern Japanese Films** at the University of California.

Filmed with nostalgic lyricism and keen psychological insight, it conveys the uncertainties of adolescent emotions, the discovery of friendship, love and tragedy in the story of two youths and the girl they both love.

Very different from the classic "costume drama" usually associated with Japanese productions, this adaptation of Daisei Muroo's celebrated novel **Adolescence** is a sophisticated contemporary work by the famed director Shiro Toyada, rich in local color seldom seen in Japanese movies.

Only New York showing. Complete English sub-titles. A Toho Co. Production.

Programs 5 to 7 will be announced in February 1957
to allow for the booking of new releases becoming available during the year.

Special Events in addition to the 7 regular showings . . . free to members, held at the Fashion Industries Auditorium on Wednesdays (7:15 and 9:30 PM) on dates below . . . members have choice of attending either performance. . . .

An Interview with John Huston (date to be announced)

The creator of **Moby Dick, The Maltese Falcon, The Treasure of Sierra Madre** and **The Asphalt Jungle** in a rare public appearance.

Fred Zinnemann Introduces "The Search" (date to be announced)

The brilliant director of **High Noon** and **From Here to Eternity** will present and discuss his famed (and otherwise unavailable) triumph of neo-realism.

Daybreak (Le Jour Se Lève) (October 31st)

Unavailable for more than a decade, this first showing of Marcel Carnè's relentless masterpiece is also its last, as the film is to be destroyed for a remake. A grim and sordid tragedy of frustration, murder and retribution, this powerful screen drama finds Jean Gabin at the peak of his art as a doomed murderer caught in a fate beyond his understanding. Screenplay by Jaques Prevert; music by Maurice Jaubert. With Arletty and Jules Berry.

"A poetic intensification of authentic human experience . . . few films in the history of the cinema have managed to convey human emotion and suffering so powerfully or so sensitively!"—**Manvell, Experiment in Film**

This is Robert (November 28th)

This restricted psychological film classic (not available for public showings) presents an entirely unstaged study of a 'difficult' child, photographed with hidden cameras over a period of five years. An authentic document, the film is unprecedented in its comprehensive examination of a child's growth and problems, as shown in continuing psychological and intelligence tests and unusual projective techniques (such as frustration and hostility games). Presented by special arrangement with its producer, **Dr. Lawrence J. Stone,** Professor of Child Study, Vassar College, who will introduce the film.

An Evening of Experimental Cinema (January 30th)

Co-sponsored by the Creative Film Foundation and featuring the Winners of the 1956 Creative Film Awards, as selected by a distinguished jury:

Generation (Hilary Harris)

A strident abstraction in kaleidoscope. Experimental sound.

Subject Lesson (Christopher Young)

Imaginative evocation of the inner life of man, told in symbols of strange pictorial power.

Narcissus (Ben Moore and Willard Maas)

Three somber studies of self-love in a dramatic modernization of the Greek myth. Original score by Alan Hovhaness, distinguished modern composer.

Theme and Transition (Carmen D'Avino)

Joyous and exuberant improvisation by a modern painter.

The Italian Straw Hat (February 13th)

One of the most brilliant satirical comedies ever made: Rene Clair's delicious mockery of French petit-bourgeois life projects an incredible collection of absurd characters through assorted perils in pantomime and choreographic movement. "A pyramid of situations, a concatenation of exquisitely pointed characters in absurd conjunction . . . one of the rare masterpieces of the comic cinema."—**Museum of Modern Art**

Rossellini's "The Flowers of St. Francis" (February 27th)

An unexpected work by the maker of **Open City** and **The Miracle,** this neglected achievement of the humanist cinema sketches subtle and haunting episodes in the life of a fervent and innocent seeker of human happiness. Scenario by Rossellini and Fellini **(La Strada).**

"A humble, poverty-stricken story, lighted only from within, conceding nothing to popular taste in entertainment."—**Archer Winsten, N. Y. Post**

Also: **Bambini in Citta,** sensitive and poetic study of Italian slum children.

Despair and Affirmation: 2 films (March 27th)

No More Fleeing (Nicht Mehr Fliehen)

Possibly the most important avant-garde film of the decade, Herbert Vesely's feature-length work offers a devastating comment on the European mood in

mid-century: A macabre universe of impotence and absurdity, peopled by ambiguous travellers, finally explodes into senseless violence. A paraphrase of mankind's atomic cul-de-sac (clearly influenced by existentialism), this highly controversial film was shown at all major 1955 international film festivals. Startling 12-tone music and experimental sound.

Pleasure Garden

A comic (yet ideological) fantasy with music celebrating the victory of sensual pleasure and love over prudery and authoritarianism. By James Broughton.

Screening of 1957 Robert Flaherty Award-Winners (April 17th)

One of Cinema 16's most popular events—co-sponsored by City College of New York—features the year's best documentary films, as selected by Bosley Crowther, N. Y. Times; Frances Flaherty; Richard Griffith, Museum of Modern Art; Otis Guernsey, N. Y. Herald Tribune; Hans Richter, City College; Cecile Starr, Saturday Review; Amos Vogel, Cinema 16; Archer Winsten, N. Y. Post.

A Weekend of Screenings at George Eastman House

in Rochester will once again be organized for members interested in sampling the otherwise unavailable treasures of one of the world's leading film museums at special screenings introduced by the curator Mr. James Card. Program includes some of the screen's greatest films and stars.

Membership Rates:

Early enrollment is advisable due to limited seating capacity. Consult accompanying letter for details of special introductory offer.

Wednesday Series	$13.50 each 11.50 each 10.00 each	Yearly membership Any two memberships Any five or more memberships
Sunday Series	13.50 each no other rates apply	Yearly membership
Friday Series	15.00 each no other rates apply	Yearly membership

Cinema 16

175 Lexington Avenue, New York 16, New York, MUrray Hill 9-7288
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